The University of Alberta Department of Music presents:

SYMPHONIC WIND ENSEMBLE

Angela Schroeder, Conductor

Friday, February 12, 2010 at 8:00 pm
Convocation Hall, Arts Building

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAMME

Opening Fanfare

Fugue in C	Charles Ives (1874 – 1954) trans. Sinclair

Daniel Sabo, guest conductor

Loch Na Beiste	Allan Gilliland (b. 1965)

Intermission

Bootlegger's Tarantella	John Estacio (b. 1966) trans. Michalak
Lyric Essay	Donald Coakley (b. 1934)
The Banks of Newfoundland	Howard Cable (b. 1920)

Program Notes

Charles Ives (1874-1954) the celebrated American composer, was born in Danbury, Connecticut. He grew up in a musical home, learning piano, cornet, and drums at a young age. His father, George E. Ives, was a former civil war bandmaster who taught Charles the fundamentals of music and encouraged him to experiment with polytonality, microtones, and other "unusual" techniques. What fascinated George Ives, and later his son, was the clash of rhythm and tone resulting from two bands playing different tunes at a parade. At fourteen, Charles, already considered a musical genius, began playing organ at the local Disciples Church. At the same time, he also maintained a strong interest in sports. When people, referring to his music, asked the young Ives what he played, he liked to reply, "Shortstop!"

Ives attended Yale University in 1894, where he received training in classical composition from Horatio Parker and studied organ with Dudley Buck and Harry Rowe Shelley. While at Yale, Ives wrote mostly marches, school songs, choruses, and organ pieces. Though Ives showed an incredible innate ability for composing, he was interested in so many activities (campus sports, fraternities, and musicals) that his grades began to suffer, ultimately plummeting to a D-plus average. Realizing that he could not make a living "on his dissonances," Ives moved to New York and joined the actuarial department of the Mutual Insurance Company, where his skills in planning and teaching were fostered. He began a prosperous career in the insurance industry, helping to raise $500 million worth of new business over his career. He was known by colleagues to be gentle but reclusive, occasionally expressing his strong opinions in no uncertain terms. Ives did not give up hope of a musical career, working in the office during the day and composing in the evenings. In 1908 he married Harmony Twichell, and in 1915 the childless couple adopted an infant daughter named Edith Osborne.

Ives is recognized as one of the most extraordinary and individual figures in the history of Western music, and the first composer to create distinctively American art music. He employed techniques such as polytonality, atonality, polyrhythm, tone clusters, and microtones years before hearing the music of Schoenberg, Hindemith, or Stravinsky, but also used traditional music techniques when appropriate. He famously stated, "Beauty in music is too often confused with something that lets the ears lie back in an easy chair."

Fugue in C (1896) is one of Ives' more conservative works and dates from 1895-96, during his Yale years. He composed the work first as an organ piece for a class assignment; however, this version is now lost. Ives later arranged the piece as the first movement ("Chorale") of his *First String Quartet*, subtitled "From the Salvation Army." In 1909, while composing his monumental Fourth Symphony, Ives again turned to the Fugue in C, scoring it for strings, flute, clarinet, horn, trombone, timpani, and organ, making some changes in the music itself and adding a more elaborate ending. The renamed "Fugue" became the third movement of this enormously complex four-movement symphony. The reassuring and generally consonant fugue reflected, for Ives, "an expression of the reaction of life into formalism and ritualism." While the piece possesses a forthright strength, there is a flowing, even elegiac character.

One of the hallmarks of Ives' compositional style is his use of musical quotation. In this fugue Ives quotes two hymntunes: Lowell Mason's 1824 *Missionary Hymn* ("From Greenland's Icy Mountains"), heard in the very opening of the work as the subject of the fugue, and Oliver Holden's 1793 *Coronation* ("All Hail the Power of Jesus' Name"), first heard in the trombones as the countersubject, about one minute into the piece. Additional references are made to *Antioch*, *Welcome Voice*, and J. S. Bach's *Toccata and Fugue in D Minor*. This likely infuriated his Yale composition teacher, Horatio Parker, as Parker despised popular music in general and revival hymns in particular, declaring that "in music they should have no place."

This arrangement for symphonic wind band, by **James Sinclair** (1976), is based on the *First String Quartet* version. James Sinclair is a leading Ives scholar and the current Executive Editor of the Charles Ives Society. The transcription was first performed in the Spring of 1976 by the Yale Band, with Sinclair conducting.

Allan Gilliland (b.1965) is one of Canada's busiest composers. He was born in Darvel, Scotland and immigrated to Canada in 1972. Based in Edmonton, Alberta, he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Hammerhead Consort, Rochester Philharmonic, the Boston Pops and the brass section of the New York Philharmonic. For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO including concerti for violin, trumpet, two harps, and clarinet. Other highlights include; *The Winspear Fanfare* composed for the opening of the Francis Winspear Centre for Music, *An Overture for the Worlds,* commissioned for the opening ceremonies of the IAAF World Championships in Athletics, *Dreaming of the Masters I,* a jazz concerto written for clarinetist James in 2004 by the Boston Pops, the 1-act opera *Hannaraptor* and the musicals *The Seventh Circle* and *Dead Beats*. In 2006 he was one of a handful of composers asked to participate in the ASCAP/Buddy Baker Film Scoring Workshop at New York University. In 2002 his orchestral work *On the Shoulders of Giants* took first prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition. Allan has also won composition contests sponsored by Pro Coro Canada and the Alberta Band Association as well as first place in the Jean Coulthard Competition for Composers and the Lydia Pals Composers Competition. As an arranger, he has written hundreds of charts for almost every combination of instruments including three full "pops" shows for the Edmonton Symphony Orchestra. Though no longer active, Allan was also a busy free-lance trumpet player. He was a regular member of the Tommy Banks Big Band, co-led The Creative Opportunity Orchestra (CO2) and Inside Track and performed with the Edmonton Symphony Orchestra, Edmonton Opera, Citadel Theatre and Capital Brass. He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition

from the University of Alberta. His teachers include Violet Archer, Howard Bashaw and Malcolm Forsyth. Allan has taught at the University of Alberta and Red Deer College and is now Head of Composition at Grant MacEwan College in Edmonton, where he lives with his wife and two children.

Loch na Bieste (2001) was premiered by the Edmonton Symphony Orchestra on November 1, 2001 at the Winspear Centre for Music. It was rescored for wind ensemble in 2008. Gilliland says the following about his composition:

"Around the time I began thinking about this piece, my wife had returned from a trip to Great Britain. While there, she had bought a cute book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name: Loch na Bieste, which means "Lake of the Monster". *Loch na Bieste* is loosely based on the story found in that children's book. The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met, there was a gap that created the loch (lake) and trapped a monster. The book then goes on to describe the various times in history that "Nessie" has been seen and chased. Since the first documented sightings in 565CE, "Nessie" has been pursued with greater and greater vigilance. *Loch na Bieste* is divided into two sections. The first represents the coming together of Scotland and the trapping of the monster. The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her."

John Estacio (b.1966) is one of Canada's most frequently performed and broadcast composers. He served as Composer in Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera and Pro Coro. These residences yielded several works, many of which can be found on the CD "Frenergy", the Music of John Estacio. This CD earned Estacio two JUNO nominations and a Western Canadian Music Award. His soundtrack for the film "The Secret of the Nutcracker" received an AMPIA Award. His most recent opera, *Frobisher*, premiered in Calgary and Banff in 2007 and his first opera, *Filumena,* has been remounted five times and was filmed for television.

Estacio recently completed a cantata for chorus and orchestra, and a sinfonietta for the Victoria Symphony. He has also written for the Vancouver Symphony, the Toronto Symphony, l'Orchestre symphonique de Montréal, the Manitoba Chamber Orchestra, and the CBC Radio Orchestra. His works have been performed by numerous Canadian orchestras, as well as the Houston Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, the Manila Symphony. His choral work, *Eulogies,* has entered the repertoire of several choirs. His arrangements of *Seven Songs* by Jean Sibelius were performed by Ben Heppner and the Los Angeles Philharmonic in London and Paris. His frequent performances earned him SOCAN's Concert Music Award in 2004, 2005 and 2007.

Estacio resides in Edmonton, Alberta and is currently working with librettist John Murrell on his third opera, entitled *Lillian Alling*, to be premiered by the Vancouver Opera in 2010.

Bootlegger's Tarantella (2001) is based on the scenario for the opera *Filumena,* which Estacio wrote with playwright John Murrell. The opera is based on the true-life story of Filumena Lassandro, a young Italian woman who immigrated to Canada in the early 1900s and settled in the Crowsnest Pass. She was married off at a young age and through this marriage she became involved with an Italian bootlegging ring, hence the title. Estacio wrote this short overture before he started writing the opera. Several of the themes from this overture have ended up in the opera, though not all of them. The first of three themes in this piece is a folk-like melody, which eventually segues into a dance tune that one might hear at a traditional Italian wedding party; and perhaps the wedding band has had one too many of the bootlegger's brew, especially the lower brass section. The third theme suggests the passionate elements of the story – betrayal, unrequited love, and the despair at the tragic turn of events. Gradually, the music returns to the theme that started off the piece. *Filumena* premiered February 1, 2003 at the Calgary Opera.

(Program notes by John Estacio)

Donald Coakley (b.1934), one of the most prolific and highly respected of all Canadian composers, is a native of Preston (now Cambridge), Ontario. He studied at the Crane School of Music at the State University of New York in Potsdam, New York, the School of Music at Temple University, and the Philadelphia Conservatory of Music. While studying at the Conservatory he was a composition student of Vincent Persichetti and trombone student of Henry Charles Smith, principal trombone of the Philadelphia Orchestra. Following graduate school, he taught at Cardinal Dougherty High School in Philadelphia, and also served as conductor of the Camden Choral Arts Society in Camden, New Jersey. After a successful tenure at Cardinal Dougherty, Coakley joined the faculty of music at Temple University.

In the early 1970s, Coakley was invited to join the Music Department of the Scarborough School System, becoming Assistant Coordinator of Music shortly thereafter. As such, he was responsible for the elementary instrumental music program in the school system for 22 years. He also headed the instrumental wing at the Scarborough Music Camps. In 1970 he founded the Scarborough Schools Symphony Orchestra and subsequently oversaw the inception of four other All-City instrumental ensembles. Following his retirement from the Scarborough Board of Education, Coakley was conductor of the York University Symphonic Band for six years.

Coakley is well known for his work as a composer. He has written extensively for band, orchestra, choir and chamber ensemble. Although he has written successfully for many groups, both amateur and professional, his major effort has been dedicated to music for school groups. He is a member of the Canadian League of Composers, as well as an Associate Composer with the Canadian Music Centre. In 1977, Coakley received the Distinguished Service to Education Award from the State University of New York; and

in 1994 he received the Anson Taylor Award for excellence in teaching from the Scarborough Board of Education. In addition to his activities as a composer, Coakley has been, for the past ten years, an avid student of classical drawing and painting, and a passionate landscape painter.

Lyric Essay (1975) is one of few Canadian wind band works considered both accessible for younger bands and first-rate music for university and professional bands. Coakley wrote *Lyric Essay* in a very short time period while living in Bowmanville, just east of Oshawa, Ontario. The piece was one of two commissions that Coakley completed in August of 1975. As Coakley recalls, "The juices were flowing… I wrote the whole thing in two mornings; the piece just wrote itself!" It was premiered by the Bliss Carman Senior Public School Band under the direction of Wayne Hill later that year and was an immediate hit with performers and audiences alike. Its unique ability to communicate a personal, almost poetic message through a musical language, laid out in a clear and logical form, without any specific program or story, is timeless. *Lyric Essay* has gone on to be performed throughout Canada, the United States, and in Japan. It has been recorded by many organizations, including the Edmonton Wind Ensemble and the University of Calgary Wind Ensemble.

Written in a neo-romantic style, *Lyric Essay* is a gentle, reflective work with much opportunity for musical expression. It consists of a single expressive melody in the Dorian mode that begins quietly, rises to a grand crescendo, and subsides to a peaceful ending. The melody is supported throughout by rich and unusual harmonies. Originally published by E.C. Kirby in 1978, it has recently been revised and published by Eighth Note Publications. *Lyric Essay* sold reasonably well early on, but has gradually gained momentum over the years and is now considered a "Canadian classic." Due to its popularity, it has also been transcribed for full orchestra, string orchestra, brass band, and piano with woodwind quintet.

Howard Cable (b.1920) has been a leading figure in the musical life of Canada for over sixty years. He is a member of the Order of Canada and a recipient of an Honourary Doctorate of Fine Arts from the University of Lethbridge. Born in Toronto on 15 December 1920, Cable grew up playing piano, clarinet and oboe. He studied with Sir Ernest MacMillan, Ettore Mazzoleni, and Healey Willan at the Toronto (now Royal) Conservatory of Music, graduating in 1939. In 1941, Cable replaced Percy Faith as CBC's leading composer, arranger and conductor. He directed over one thousand national CBC Radio broadcasts, which were frequently heard on American networks. From 1954–59, he was music director and arranger for the popular television program, *Showtime*.

Throughout his career, Cable has arranged for numerous performing groups, including the Elmer Iseler Singers, Toronto Children's Chorus, Calgary Philharmonic, Symphony Nova Scotia, True North Brass, and Hannaford Street Silver Band. His twenty-year association with the Canadian Brass resulted in over eighty compositions and arrangements, some of which were performed in collaboration with the Mormon

Tabernacle Choir and the New York Philharmonic Brass. Cable has also worked extensively as a conductor and arranger on Broadway and at the Banff, Shaw, and Charlottetown Festivals. He has conducted for such stars of the entertainment world as Ella Fitzgerald, Tony Bennett, Peggy Lee, and Victor Borge.

The Banks of Newfoundland (1956), is Cable's new edition and reworking of his original *Newfoundland Rhapsody*. The piece is a collection of well-loved folk songs from across the province of Newfoundland, which did not join Canada until 1948. Singing and song making have always been a part of the everyday life of Newfoundlanders. The material in this work is a sampling of popular sea songs and ballads, both traditional and composed, which Cable weaves into a brilliant montage. *We'll Rant and We'll Roar Like True Newfoundlanders* is the island's theme tune. The words were written in 1880 and set to an English air. *The Sailing Cruise of the Lone Flier* is considered to be one of the finest airs in the Dorian mode. Variants have been found in several places in the United States. *Petty Harbour Bait Skiff* marks a tragedy at sea. It is a composed folk song by a national bard, John Grace, written in the late 19th century. *The Badger Drive*, composed by the bard John Devine, celebrates the winter months, when fishermen leave their nets to work in logging camps in the interior. *The Wreck of Hemmer Jane* is known by more titles and carries more verses than most folk songs. In the United States it is the famous 49ers song *Sweet Betsy from Pike*. *Up the Pond* is known as the tune played for the August regatta day in St. John's, which is the capital city of Newfoundland. This event began in the mid-19th century. In march tempo, *Up the Pond* is the regimental march of the Royal Newfoundland Regiment. *I'se the B'y* is the most popular foot-stompin' square dance song on the island. Mr. Cable finishes the work in exciting style with *The Kelligrew's Soiree*, a much-loved "land" song written by the bard Johnny Burke around 1910.

(Program notes compiled by Dan Sabo)

University of Alberta Symphonic Wind Ensemble
Dr Angela Schroeder, Conductor

Flutes

MaryGrace Johnstone
Jessica McMillan
Phillipe de Montigny
Aleah Wielinga

Oboe

Graeme Armstrong
Christa Eriksson

Bassoons

Matt Nickel
Lyndsey Cohen

Clarinets

Cathryn Beck
Edward Davies
Carly Loewen
Christopher Mann
Ellie Neufeld
Rachel Soong
Kim Shire
Mary Zhou

Saxophones

Jayson Erickson
Gavin Goodwin
Justin Massey
Emily Schultz
Megan Teha

Trumpets

Mary Charbonneau
Sara Mills
Matthew Parsons
Glenn Skelton
Trish Whitebone

Horns

Michael Clark
David Moore
Zach Vogel
Joanna Wreakes

Trombones

David Galloway
Craig Goueffic
Maureen Murray
Catherine Woodruff

Euphoniums
Amy Beinert
Tim Lenk

Tubas

Ray Basaraba
Kathryn Jenkins
Sidney M'sahel

Percussion

Alyssa Baker
Tina Chia
Ryan Hemphill
Reg Kachanoski
HyeJin Lee
Allyson MacIvor

Graduate Assistants
Taina Lorenz, Dan Sabo

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr. Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr. William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr. Angela Schroeder.** The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

A native of Calgary, **Dr. Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004

with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr. Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

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